2:Scott G-5 (1870's-1909)1910 APl Burma
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231 their eggs in the silkworm's back and kill him. In about a month's time the caterpillar is full grown. He is then bundled into a fresh tray, in which there lies, wound about in the form of a spiral, a narrow-plaited bamboo strip. The ripe larvæ are thrown into this with as little ceremony as if they were pebbles. In about a day's time they have spun their cocoons, fastening them to the strips of bamboo. These are torn off and kept in baskets for a day or two, when a pot with water in it is filled with the pupæ, and then set to simmer over a slow wood fire.

283 From a triangle over the pot is suspended a small bamboo reel, and down below, near the pot, is a wooden cylinder. The reeler is usually a girl. She fishes about for a time in the simmering vessel, and, catching a few threads of silk, passes them over the reel and down to the cylinder, to which they are fastened. She then turns the handle of the cylinder, winding on the silk, and at the same time constantly fishing up and fastening on new filaments, which she does by means of a light bamboo double-pronged fork. Not the least trouble is taken to keep the silk clean. Any rubbish that may be floating on the surface of the water is wound on to the cylinder without an attempt being made to disengage it. When all the silk has been got off the cocoons, and wound on to the cylinder, the pupæ are taken out of the water and
[262] fried in oil to furnish a dish for the family dinner. They are not by any means unpleasant, tasting, barring the oil, very much like roasted chestnuts; and indeed the dish is considered a great dainty.

286 The silk-growers mostly sell their silk. A loom is to be
283 found in almost every Burman's house in the country; and
386 in Prome and Shwe-daung, as being close to the place where the silk is produced, great quantities of articles of dress are made for sale. The native-grown silk is only used for every-day clothes of simple patterns, the more elaborate being all
[437] worked from imported Chinese silk. The silk is bought raw, the separate filaments twisted into a thread by means of a wheel, and then made up into hanks; these are boiled in soap and water, and are then ready for the dye. The commonest colours are green, yellow, orange, different shades of red and light blue; black and dark blue are only in

2:Scott G-5 (1870's-1909)1910 AP1 Burma
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favour with the Shans. The dyes are obtained from various jungle seeds, roots, flowers, leaves, and barks; the yellow dye obtained from the wood of the Jack-tree (*Artocarpus integrifolia*) being reserved for the monkish robes. After being dyed, the thread is unwound again. The weaving machine is very much like the old hand-loom still occasionally seen in out-of-the-way parts of England. The operators are almost always young women, and they are very clever at working the treadle and shooting through the shuttle, while talking all the time to village gossips or admiring swains. Some of the tameins, made for the richer women, are extremely intricate in pattern and require between twenty and thirty shuttles. The treadle raises and lowers the alternate threads of the warp. Except the rough dresses and the most complicated in pattern, however, not many native-made clothes are worn now. The townspeople prefer the showy and cheaper imported articles, and, though the Manchester goods are too frequently "doctored" and do not last long, yet this does not trouble the Burman much, for he is fond of a change of dress, and, unless he is very poor, will never wear a paso, except about the house, after it has been washed. All the more elaborate designs are, however, native made. The "dog's tooth" pattern is almost confined to Amarapura or Sagaing court looms, and since the fall of the monarchy is hardly seen at all. The acheit paso or tamein, of a complicated, wavy, sprigged design, which middle-aged Burmans remember as being the cherished object of desire of their young days, is now considered rustic. Young Rangoon will tell you that you may always know a taw-tha (a jungle wallah) at the pagoda feast by his wearing an acheit paso and nothing else except his turban; and although the waist-cloth may cost from 150 to 400 rupees, that does not redeem it in the town-bred youth's eyes.

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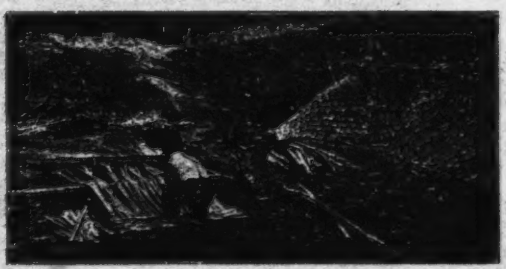
124. LASHING THE ROOF-POLES.

these (No. 16). Frequently the water-stand is a separate erection, opening into one of the lower bays. There are several kinds of roof-thatch, of which the commonest is *thekkè*, a broad-leaved grass, bound on sticks of split bamboo. The leaf of the *dani* palm makes the best thatch. The large leathery leaf of the *in* tree is also used. A roofing material called *wagàt* is made of bamboo shingles, of which strips are held together by three or four wattles, handy for tying to the rafters. This material is less inflammable than *thekkè*. Tiles and modern wooden shingles can only be used on strong roof-frames. Floor-mats of the stoutest kind are [285] plaited of the outer silicious rind of the bamboo (*kné-dyaw*). Common mats are plaited of the inner fibre split into withes, one half to three-quarters of an inch broad, and about one-twentieth in thickness. Finer and more pliable mats are made of the reed *thabáw*. The finest of all are made of the outer skin of the *thin* plant. *Thimbyu* is the universal sleeping-mat.

286 The cloth used in Burma is now, for the most part, imported, as are also the cotton yarns, both plain and coloured. Nevertheless, the domestic cloth industry 283 continues to flourish in the villages. Native textile cotton (*wā*) is of two varieties, one white, the other dun. The cotton, after being culled from the plants, is seeded between wooden rollers. The fibre, caked together by the rollers, is scutched by flicking it off the string of a bow into a basket, where the fibres disperse again. It is then worked between the palms into flakes convenient for the spinner (*baing-hngin*). The plain spindle, common everywhere in [413] India, is obsolete in Burma where even the [285] hill-people use the wheel (*yit*). With the exception of the stuff for the



125. PLAITING WALL-MATS.

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129. CLEANING AND SPINNING COTTON.

For work and exercise the *pasŏ* is girt into the narrowest compass (*kaddung-chaik*, No. 407). The women's cloth —*tamĕin*—is only three cubits long. To the upper edge of the figured silk is joined a strip of plain dark-coloured cotton or velvet. To the lower edge is joined a piece striped with the colours of the centre-piece, to that again a strip of red silk shot with white, and it is lined with calico. The *tamein* overlaps very little (Nos. 136, 137). *Pasŏ* and *tamĕin* are the distinctive national dress. Both are in process of being superseded by the more convenient *lŏndyt*, except for *gala* occasions (No. 34). The *lŏndyt* is an endless cloth, generally of red tartan, about equal to two *tamĕin*, worn like the Malay *sĕrong*. Men wear their long hair in a top-knot, and frequently use no head-dress. For *gala* they wear a fillet of white muslin round the temples tied in a knot, of which the long ends stand up (*pazún-hnyat*). Bright-coloured figured silk kerchiefs (*gaung-baung*) are worn in the same way. But more generally hair and kerchief are wound up together upon the head. Women wear nothing on the head except flowers and jewels. They wear kerchiefs (*pwa*) over their shoulders, of the same kind as the men's *gaungbaung*. These kerchiefs were at first of bright Chinese embroidery, but are now damask silk prints from Europe. The fashion of their patterns and colours changes. Jackets were not an invariable part of the Burman costume, but are now universal. The older pattern of men's white muslin jacket (*taing-ma-thein inji*, Nos. 374, 389), and women's white muslin, or coloured and gold-figured gauze jackets (*lesshé-inji*, No. 379), are of Indian type. They are now superseded by the more convenient *kadŏ inji*, of Shan-Chinese type, worn by both men and women (Nos. 115, 288). Over-jackets of imported woollens have also become general. A wrap or blanket of heavy cotton cloth, or of imported broad-cloth (*saung*, No. 184), completes the outfit. No kind of wool is indigenous

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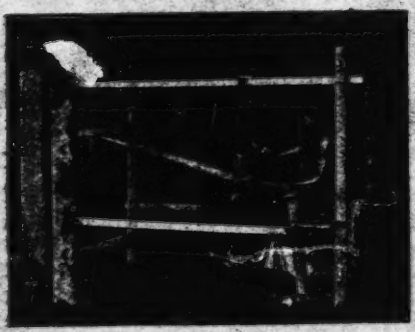

130. THE WEAVING-LOOM.

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No kind of wool is indigenous 286

136. LAYING OUT THE WARP.

or is spun or woven in Burma. Cæsar Frederick in 1569 mentions woollen cloth among the goods brought to Burma, *vid* Arakán. Web vests for boys and men, of European manufacture, are becoming general. The use of shoes of the European shape is bringing in the use of socks and stockings. The addition of a European shirt under the Burman jacket makes up the incongruous kit affected by the modern office clerks. With the increased use of body-linen have come the Indian washermen. The coloured stuffs are washed by the Burman women. The native dyes wash well, especially the silk dyes. An alkali-earth (*sappyu*) is found in Burma, but soap is of modern introduction, and is now sold in every bazár. Needles used to be brought to Burma from China, as well as scissors, though the latter are also fashioned in Burma; at present both are imported from Europe. Burmans work the needle from them, like other Asiatics. The work is pinned to a cushion at the head of a post planted on the work-box. The use of the thimble was unknown until tailors came over from India, but is now general. The bulk of the tailoring is in the hands of immigrants from China; but their prejudice against the sewing-machine is helping to transfer the business to the Burman women. Nearly every well-to-do family in the towns has its sewing-machine.

291 [283 439] [296 463] 439 413 286 [177] 463 294

131. BURMESE CARVING OF WEAVING-LOOM.

462 [532] 512 515

At sunrise the women start with their water-pots for the day's supply, and again before they cook the evening meal, which finishes the day's work. On the morning errand they do the most of their washing. In the evening they carry a spare cloth to change for the one they bathe in, which they wash and coil into a pad to put between the head and the water-

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The cordage used in 283

213. LIMESTONE ROCKS.

Burma is twisted from the bast of the *shaw* tree (*sterculia* varieties). For guys, stays, and standing rigging of boats, rattan is employed. Split rattan is used for strong ties, and withes of split bamboo (*hnî*) for common ties. The *shaw* rope is three and four stranded, and is twisted with native gear very like that of our own rope-walks. A long and even four-stranded rope is made by three men. This furnishes a good example of mechanical advancement, when compared with the method of the hill-people, who require six men to twist a much shorter rope of the same number of strands (Nos. 219–20). Shaw rope is smooth, but has not the flexibility of cocoanut-fibre and manila-fibre ropes, which are now imported. Fine cotton yarn is twisted into cord for making nets. A coarse jute fibre (*paissan*) is also twisted for net-making.

[171] [439]

Silk-culture is under the ban of Buddhism for the same reason as fishery. The greater part of the silk yarn used is brought from China, but a good deal is produced locally by the *Zabîn* or *Yabîn*, a people speaking Burmese and resembling the Burmans in most respects, but despised by the latter. They are settled along the foot of the Pegu Yôma hill-range, on its eastern and western slopes, where they make clearings in the forest (*taungya*) and plant the mulberry. They prepare a yellow silk yarn which, coarse and knotty as it is, is preferred for the best class of Burman silk cloths (*luntayâ*, No. 132). The raw silk fetches thirty-five to forty rupees a viss. It is a perfect washing silk in all its dyes and wears a lifetime. In a few localities, silk-weaving is a special industry practised by men as well as women. Settlers from Manipûr

288 231 [779] 554 463]

214. LIMESTONE.

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218. ROPE-WALK.

inner side is brightly decorated with floss silks. Gilt umbrellas (*shwe-dî*) are dedicated in the *kyaung*, but are not actually used. The white umbrella (*thbyu*) is the emblem of sovereignty. The *thbyu* is set above the images of the Buddha and above the remains of the *yahán*, who are assumed at their death to enter upon a higher spiritual stage. The metal canopy surmounting the *zedi* is a conventionalised *tî* (No. 232). Of late, European umbrellas have become a staple import of Burma.

Lacquer-ware vessels and utensils—light, durable, and watertight—are made with the help of *thissi*, the exudation of the bark of *Melanorrhœa usitatissima*, a common tree of the *in* forest. The gum blackens to jet on exposure to the air. It dries slower than the "Japan black" of commerce, but is much tougher; it sells for two to three rupees a viss. *Thissi* is applied to wood turnery and bamboo wickerwork, either plain or with pigments, generally with vermilion. The commonest lacquer goods are platters (*byat* and *daunglan*), which are turned of teak or *yamané* wood and given two or three coats of *thissi*. After the platters, the principal article of lacquer-ware is the betel-box (*kun-it*). Coarse lacquering is done everywhere in the dry region, but the betel-box industry is peculiar to Pagán. The advantage of lacquer-ware and of a deep cover for the betel-box, is to keep the green leaf fresh At first sight it appears incredible that these exact cylindrical boxes with their trays and covers, fitting as if each piece had been turned out of the block, should start from a wicker-work frame. Yet so it is; the models are plaited so true that the rest

219. HILL-PEOPLE TWISTING ROPE.